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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada

Volume 18
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www.magiclanternsociety.org

Skidaddle to Seattle

by Ralph Shape

The Magic Lantern Society of the United States and Canada returns to the Northwest in July. Make your plans now for a great time at the twelfth international convention. The Northwest Group committee is meeting monthly to insure the planning is complete.

Of great concern to many is a comfortable place to stay. The convention will be held at the Red Lion Hotel on Fifth Avenue located in the heart of downtown Seattle. If offers deluxe accommodations with spectacular views of downtown and Puget Sound. Two meeting rooms on the third floor are reserved for our presentations and sales area. The fifth floor Terrace Garden Restaurant offers the largest outdoor dining terrace in the downtown area. For casual dining the Elephant and Castle Pub & Restaurant is on the ground floor. Summertime hotel rooms are hard to come by in Seattle. There are a limited number of rooms being held for the convention. You are urged to reserve now. Ask for the Magic Lantern Society rate. The toll free number is 1-800-504-3909 and specify the Red Lion on Fifth Avenue.

All of the following are within two to four blocks of the hotel. At least two dozen restaurants; shipping, including Pacific Place, Nordstrom, Westlake Center, Macy's, Rainier Square, Niketown and Union Square. Also, the Seattle Symphony Hall, Seattle Art Museum, Seattle Public Library, Pike Place Market, the Washington State Convention Center, and the Monorail station where a short ride will take you to Seattle Center, site of the 1962 World's

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Convention Auction

by Dick Moore

Let's make this a great auction in Seattle. It seems to me over the past several years that the amount and perhaps even the uniqueness of items for sale in the auction had dropped off. I'm sure the EBay has contributed to this to some extent, as has the concern about "Can I carry glass" on the plane, since sharp items were being screened for.

You can carry glass slides in your carry on luggage – obvious packed well, but in a manner that screeners can open it to see what they are. Crank and lever slides create interesting x-rays and may require an explanation.

As we get closer to the convention perhaps those selling slides on EBay can hold back and bring them to the convention.

Also – this may be the year to fulfill that New Year's resolution to finally sort out the duplicates and the great slides that you haven't looked at for years and bring them to Seattle.

If everyone coming to the convention would bring at least "one or two special slides or lanterns" this would be a great auction. (We will have Kleenex available for those sad tears of separation.) The advantage of selling something through the auction, besides getting instant payment and helping the Society, is that you know your prized possessions will be going to some one else who will use it and equally consider it a prize. I'm sure arrangements can be made for you to ship out bulkier items in advance.

Start your stack of slides and stuff to bring!

Fair, the Space Needle, and the Experience Music Project. And don't forget, a coffee shop on just about every corner. All buses within the downtown area are free.

(*the Monorail's November collision has sent both cars to the repair shop. They may not be operating by the convention dates. There are Metro buses that run from downtown to Seattle Center frequently.)

The program for the convention is coming together. Expected are 15-16 presentations on Friday and Saturday culminating in the American Magic Lantern Theater's premier Northwest performance in the historic ACT Theater (which is also, only two blocks from the hotel.)

Every two years the Society elects officers to serve for the next two years. That process will conclude at the convention with the announcement of the election winners. Nomination ballots went out in October. Voting ballots have been included with this Gazette and should be returned to Ralph Shape ASAP in order to be tabulated before the convention.

Here's your "to-do" list. Make hotel reservation for the convention; sort your collection, making a list of what you would like to sell or auction; send in your officer nomination form; send in your membership dues for 2006; send the Halls an interesting article about Magic Lanterns

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Convention registration is being handled by Ron and Dorothy Easterday. Their email address has changed and is now: rleasterday@earthlink.net

Registration forms can be downloaded from the Society web site:
www.magiclanternsociety.org

GETTING AROUND SEATTLE

by Sharon Cederblom

I worked in the travel industry for 13 years, leaving after 9-11-2001, when a lot of the travel industry let employees go, due to the changing attitudes of travelers.

Try to spend some additional days in the Northwest. You are here anyway, so check out Seattle! Here are a few of the best attractions and transportation ideas while in Seattle for the Magic Lantern Convention. You will find a lot of URL's listed, so look at activities and/or tours you might like. The star [*] indicates my favorites. A "city tour" is always a good way to familiarize yourself quickly with Seattle. Check with your hotel concierge for other good ideas around Seattle!

You are staying down town, so to get around quickly jump on a Metro bus and mostly travel free. If you are unsure, just ask a Metro driver about the large free zone area. Unfortunately, the Monorail and the Seattle Waterfront Trolley will not be operating during your time in Seattle.

BARGAINS

If you plan to be in Seattle for a few days check these passes for good bargains.
Seattle CityPass –www.citypass.com [click on Seattle].
Go Seattle Card –www.goseattlecard.com 800-887-9103

TOURS

Gray Line of Seattle -- City tour and others www.graylineofseattle.com
Seattle Hop On Hop Off Double Decker Bus -- www.graylineofseattle.com
[*]Ride the Ducks – WWII amphibious craft.www.ridetheducksofseattle.com
[*]Argosy Cruises –View Seattle from the water. Piers 55/56 www.argosycruises.com
Emerald Country Carriages – www.geocities.com/seattlecarriages/
Private Eye Tours – [I think this would be fun] www.privateeyetours.com
Show Me Seattle Inc – www.showmeseattle.com
[*]Chinatown Discovery – Walking tour with a sit down meal www.seattlechinatowntour.com
[*]Underground Tour – Visit "Old Seattle" www.undergroundtour.com

ATTRACTIONS

[*]Seattle Center – Home of 'Century 21', Seattle Worlds Fair. Home of the Space Needle, Experience Music Project, Pacific Science Center, and more. www.seattlecenter.com
[*]Pioneer Square – Seattle's birthplace. Full of historic attractions; Smith Tower, built in 1914, the West Coasts first sky scraper. Ride the brass elevator to the 35th floor observation deck. Klondike Gold Rush National Park, the 2nd smallest U S National Park, it is a history filled building dedicated to the gold rush ships that made Seattle famous. www.pioneersquare.org
Seattle Aquarium –A clear walk through dome, " and much more. www.seattleaquarium.org
[*]Seattle IMAX Dome Theater – Pier 59 "Eruption of Mt St Helens" www.seattleimaxdome.com
[*]Pike Place Market – Don't miss flying fish, fresh produce and flowers, antiques and restaurants. www.pikeplacemarket.org
[*]Ye Olde Curiosity Shop & too.--. A Seattle 'must see'.www.yeoldecuriosityshop.com
Museum of Flight.--. Concorde, Air Force One and 85 other aircraft. www.museumofflight.org

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www.magiclanternsociety.org

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President	Sharon Koch
Vice President	Larry Rakow
Secretary/Treasurer	Dick Moore

Membership
One Years Dues
Regular member $25
Students $5
Institutional Member $25
Commercial Member $25

Woodland Park Zoo – One of the world's best. www.zoo.org
[*]Tillicum Village – Cruise and Indian style salmon feast. www.tillicumvillage.com
Chinatown / International District – Visit Uwajimaya's www.seattlechinatown.org

SEATTLE RESTAURANTS

Hundreds to choose from, these are ones I like in the downtown area: SEAFOOD – Cutters Bayhouse 206-448-4884, Ivar's Acres of Clams 206-624-6852; MEXICAN – Jalisco, two locations across the street from one another 206-282-1175 & 206-283-4242; IRISH – Kells Irish Restaurant & Pub 206-728-1916; OTHERS – lots of good restaurants at Pacific Place.

MORE SEATTLE URL's

www.seattleattractions.com
www.seattle-downtown.com
http://seattlepi.nwsource.com/visitorsguide
www.tourmap.com
www.seattleattractions.com/specials.html - coupons

SEATTLE SURROUNDS

City of Tacoma. "City of Destiny", in the late 1800's this was an important lumber and railroad hub. 1 hour south of Seattle, Sound Transit buses run hourly between Seattle and Tacoma. www.downtownTacoma.com

Walk across the Chiluly Bridge of Glass to the Museum of Glass for glassblowing demonstrations. 1-866-4MUSEUM or www.museumofglass.org for hours.
Washington State History Museum www.wshs.org or 1-888-BE THERE for hours
Fort Nisqually at Point Defiance Park. Walk through 1833 in this Living History Museum. A forested 5-mile drive takes you to the fort. A car is needed. www.fortnisqually.org
Point Defiance Zoo Also located in the park. www.pdza.org
Snoqualmie Falls Beautiful 270-foot waterfall north of Seattle. www.snoqualmiefalls.com
Mt Rainier Tallest in the lower 48 states, south of Seattle. www.nps.gov/mora/home.htm
Mt Saint Helens Erupted in 1980, it is awesome to see. www.fs.fed.us/gpnf/mshnvm

THE DOUGLASS LIGHT COMPANY

A Seattle Manufacture of Magic Lanterns

by Joe and Alice Koch, Published in a very early Gazette and recently resubmitted

by Alice Koch

About a year ago, when Alice and I were putting on a magic lantern show for a local retirement home, a lady in her 80's approached us. Her name was Lydia Rauch Young. Right after her high school graduation in 1916, she had gone to work for the Douglass Light Company, located at First and Virginia Streets in Seattle. This was a small family business and Lydia was the only employee who was not a member of the family. Her job was to hand-color black and white slides, tend to in-store sales, make up mail order shipments, assemble rental slide sets for churches, clubs, schools, and home use. Her salary was $1 per day plus room and board. She remained for 12 years until her marriage to Gordon Young.

The Douglass Light Company was founded in 1904 by three brothers, A. J., J. C., and Bert Douglass, who had just returned home from Alaska where they had conducted a thriving business selling supplies to gold miners. Initially, their Seattle business was limited to providing electrical supplies and gas fixtures to local builders, but the brothers, always alert to lucrative business opportunities, saw the potential profits in the magic lantern business. Each had some special qualifications for this. One was a Baptist minister who was familiar with the use of magic lanterns in churches. Another was an optician. The third, Bert, was a versatile Jack-of-all-trades who worked in the shop as a sheet metal man, electrician, gas fitter, photographer, salesman, and general manager.

About 1908, the brothers began producing magic lanterns and slides. All metal lantern parts were made in the shop. Lenses were purchased from Bausch & Lomb of Rochester, New York. Carbide for acetylene gas was purchased from a supply house in Buffalo, New York, and projector bulbs for electric lanterns from General Electric.

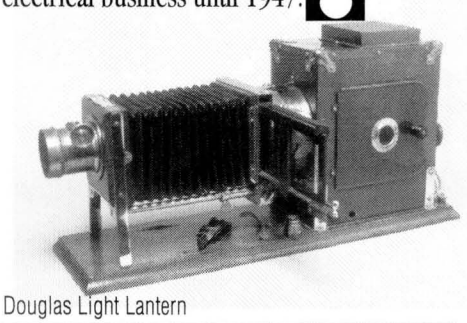
Black and white photographic slides were purchased from suppliers in New York, Philadelphia, and Chicago. Plain glass for the scenes photographed by Bert Douglass was purchased from Lowman and Hanford, a local stationery shop, as were the watercolor and oil paints Lydia used to color the slides. All of the photographic work including developing, making positives for the slides, and mounting was done in the shop.

Lydia did the color work over a light box of frosted glass, aided by an overhead light and a magnifying glass mounted on a swivel which could be moved to any convenient position over the slide. Some of the fine detail work had to be applied with a single hair from a paint brush.

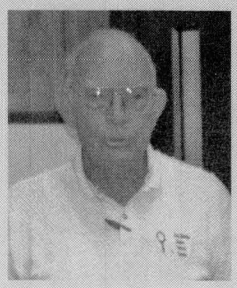
Some of the slides made by Bert Douglass were specially commissioned, such as merchants' advertisements and political promotional materials to be shown in local theaters and at political rallies. Fraternal organizations, churches, and even some wealthy families also commissioned special mad-to-order sets. The shop did not produce or handle mechanical slides of any kind.

Slide rentals were lucrative for the shop. Sets rented for $1-$1.50 for a two-week period. The price depended upon the number of slides, the subject matter and whether they were black and white or colored.

Romance blossomed in the Douglass Light Company when a personable fellow named Gordon Young took to hanging around the shop. In order to be near Lydia, he often pitched in to help get out rush orders. By the time Lydia left the shop to marry Gordon in 1928, radio and talking pictures were supplanting magic lantern shows as popular entertainment. The Douglasses discontinued their magic lantern business in early 1930's but continued their electrical business until 1947.



Douglas Light Lantern



Former Society Vice President Dies

by Ralph Shape

Dr. Homer D. Peabody Jr., former Vice-President and long time supporter of the Magic Lantern Society of the United States and Canada, has died. His life was spent in the medical profession not only practicing, but teaching and continuing his research. He won many honors from his peers including the title of "Mr. San Diego" and the honor of carrying the Olympic Torch on a portion of its journey in 1996. His crowning achievement was the opening of the Barnes Family Tennis Center, which provided tennis opportunities to children throughout San Diego County. Homer died December 16 in San Diego at the age of 86.

Many comments have been made by his friends and colleagues, but one is most appropriate. "Well will never replace Homer; he was one of a kind." Raised in San Diego he was very sports minded. He went to Harvard on a basketball scholarship, earned his medical degree from Columbia University, and served in the Army Medical Corps during World War II. His medical specialty was pulmonary disease and he had been associated with the Rees-Stealy Research Foundation since 1951 becoming it's executive director. He recently completed writing a 300 page book on the history of Rees-Stealy. He also taught as clinical professor of medicine at the University of California San Diego. His life long passion towards the game of tennis was the impetus towards establishing a tennis center which would give young people from all economic levels the opportunity to play the game. Homer was the driving force which raised the money and finally opened a 25 court tennis center.

The Magic Lantern Society will miss his humor, his booming voice, either in Barbershop quartet or in duet, and his many entertaining performances at conventions. Homer and Betty hosted the Society's convention in San Diego where his barbershop quartet gave their premier performance on a ferryboat. Who can forget his wonderful singing in Cleveland as a surprise mystery guest star in wig accompanying Damar Waddington in their rendition of "Excelsior". Then in Hollywood it was Dr. James Pillow leading "A Tour Through the White House" and in Rochester his humorous "Advances in Medical Research". Homer served as Vice-President of the Society from 1996-2004. As mentioned previously,' He truly was one of a kind'.

On January 6 a Celebration of Homer's life was held at the Barnes Tennis Center. He had insisted that it not be a funeral; he wrote the program and selected the music and speakers. The Center overflowed, as nearly a thousand of Homer's friends gathered to remember how their lives had been enriched by knowing this man.

El Paso History in a Slide

by Sue Hall

We recently sold a slide to a man from El Paso, Texas, and received the following email:

"I am researching and plan to write about a woman who was a major narcotic trafficker for the El Paso/Juarez area from the mid-1920's to her death, of old age, in the mid-1970's. In the late 1920's she worked with the man who started the Tivoli casino. This is a slide of the casino.

Her involvement with the Tivoli was through drug dealing connections with the owner, Enrique Fernandez, called the "Al Capone of Juarez" at the time.

There was a beer garden in El Paso with the same name that preceded the Tivoli in Juarez. I just come across a faded photo of it in a 1919 newspaper. The articles said they were demolishing the El Paso building.

I am interested in any other slides of the Juarez/ El Paso area from this time period. Please contact me at njoybob@yahoo.com."

In the script that accompanied this slide it said that $40,000 worth of vice and gambling was taken in at this establishment each year, mostly American money. For the 1920's that was a lot.

Magic Lantern in Catalunya

by Kentwood .D. Wells
Kentwood.Wells@auconn.edu

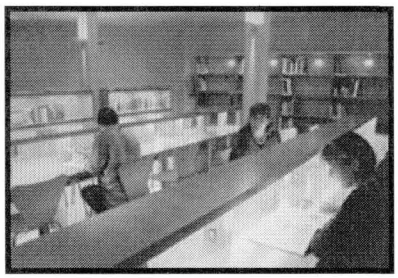
The city of Girona, in the Spanish Province of Catalunya, straddles the Onyar River, providing views of colorful houses reflected in the river's water. Originally founded by the Romans, Girona combines the upscale shops and restaurants of a modern university town with the charm of a Medieval walled city. On one of the many narrow streets in the old section of town is the Museum del Cinema, a fantastic collection of the pre-cinema artifacts assembled by the filmmaker Tomas Mallio. Beginning in the 1960s, Malloi built one of the premier European collections of magic lanterns, early optical tours, and other devices related to cinema history, eventually acquiring more than 20,000 items. The City of Girona bought the collection in 1994, and the resulting museum opened in 1998.

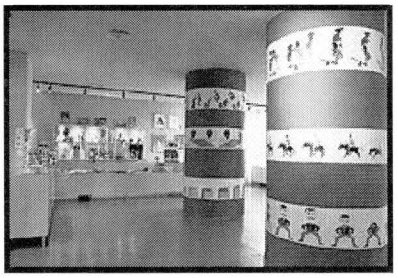
We arrived at the museum after a comfortable one-hour train ride from Barcelona and a pleasant fifteen minute walk from the station. The museum is easy to find, with its location clearly marked on an excellent street map obtained from an English-speaking receptionist at the train station Tourist Information Booth. Once inside we were treated to a thrilling experience for any magic lantern collector. The museum has displays on three floors, designed to be interesting to both children and adults. Our tour began with an outstanding short introductory film, which we were able to view in English, describing the pre-history and early history of the cinema, including a detailed introduction to the magic lantern. The film shows many different kinds of lanterns from the collection as well as all sorts of slides. It includes very effective demonstrations of a wide variety of motion slides, as well as other motion toys, including zoetropes, praxinoscopes, phenakistoscopes, and early motion picture cameras and projectors.

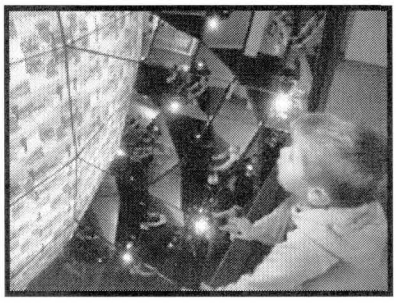
The rest of the tour begins on the top floor and works its way down to the ground floor, providing a largely chronological tour of the history of the magic lantern and other projection devices, as well as stereoscopes and other photographic instruments. The collection is particularly strong on toy lanterns and early optical toys, including a whole display case full of different models of praxinoscopes and zoetropes. There also is an enormous collection of 19th Century hand-cranked toy movie projectors, including many models I had not seen before. (I even was able to identify a strange device I had seen for sale recently on eBay as an early projector that used paper strips instead of film). Most of the familiar models of toy lanterns from Germany and France are on display, as are many beautiful lantern slides. There also is a selection of rare books, including Kircher's *Ars Magna Lucis et Umbrae*, with his early illustrations of a magic lantern. Perhaps the most effective part of the museum is the use of short film clips to simulate a phantasmagoria show, a dissolving slide show, early silent films, and other forms of visual entertainment. There also are several excellent computer animations that explain the functions of devices such as the camera obsura, the magic lantern, and the movie camera, as well as working models of a zoetrope and other optical devices. Everything is clearly labeled and explained in four languages, English, French, Catalan, and Castilian. (We were reminded by the person at the museum shop that there is no such language as "Spanish").

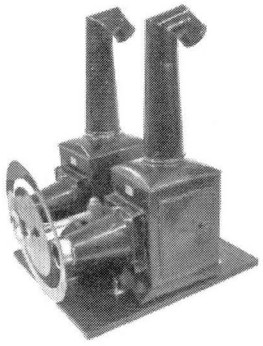
The museum gift shop offers a variety of items related to cinema history and pre-history including modern replicas of zoetropes and praxinoscopes, postcards of magic lanterns, bookmarks in the form of Ernst Plank lantern slides, and huge selections of books on the cinema. Most of the books do not deal with magic lanterns, although the publications of the Magic Lantern Society in Britain are available. There is an excellent illustrated catalog of the museum, unfortunately available only in Castillian or Catalan, which provides a detailed treatment of cinema pre-history, with hundreds of magic lanterns and other items from the collection illustrated in beautifully arranged color photographs.

Everything about this wonderful museum makes it an essential stop for any magic lantern collectors traveling in southern Spain, certainly well worth the 3 Euros admission price (free for children under 16). Not surprisingly, it was our two daughters; (ages 8 and 11) favorite museum on our trip to France and Spain. They thoroughly enjoyed the many interactive displays, which provided more entertainment for them than the Louver or the Museum of the History of Catalunya. For more information on the museum, go to their excellent web page: http//www.museudelcinema.org.









PRESIDENT'S LETTER
March 2006
by Sharon Koch

When this is published, we will be well into our third month of the new year. How many of us made new resolutions for 2006? Whatever they happen to be, it is a good time to pause and remember, and rededicate ourselves to those desires to do a better job. Mine is to be and do things on time, which can be a challenge in this busy world.

We all mourn the death of Homer Peabody. I know Ralph Shape is writing a wonderful article about Homer, but I want to add that he was loved by everyone who knew him. I will miss hearing his wonderful voice and seeing that welcome smile. Betty, we send our sympathy at your loss. We will all miss his presence in July. There will probably be a lineup to wish you well and give you a hug at the convention. We are so happy you will be with your magic lantern family.

I received notice from Laura Zotti Minici that she is presenting a new exhibit at The Museo Civico al Santo in Padua, Italy, entitled "Il Rigore del Nero". This is roughly translated, "The Rigor of Black – the Silhouettes and Theatre of Shadows". I was able to badly translate that this is a showing of silhouettes, dating from the 1840's, from those painted on cards or glass to embroidered imprints on dishes, tableware, jewelry, and postcards. The show dates are February 2 through March 26, 2006. If you plan a trip to Italy, go visit this exhibit!

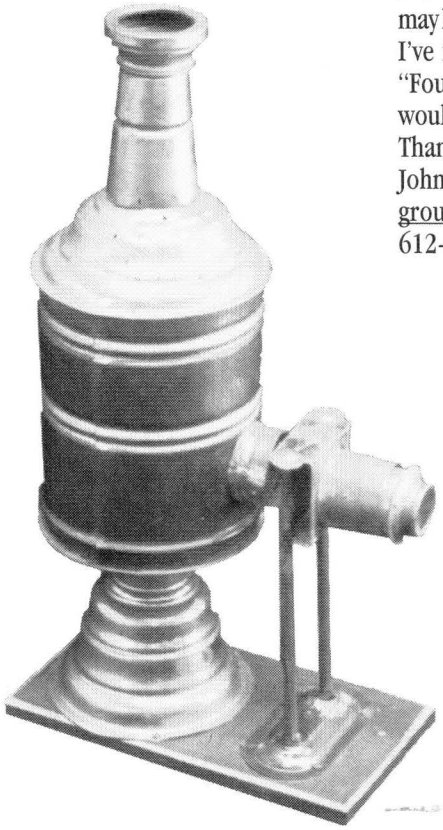
NOW is the time to register for the convention, sign up for sale tables, and decide what choice items you want to sell at auction! Registration information and forms can be found on our Society website, if you need them. The northwest group has been hard at work on convention details and Ralph is in final program preparation. Contact him if you haven't arranged to present your show on Friday or Saturday. We encourage you to make travel arrangements now while you still have choices.

New officer nominations are in, and ballots will be mailed soon. Please vote, as this is an important part of your membership, and your

time to participate in the future of our society. The offices will be held from the Seattle Convention to the 2008 Washington, D. C. gathering. Perhaps we can discuss alternate voting methods (via email, for instance) during our business meeting.

A reminder that Dick Moore has been awaiting your 2006 dues. Of course, by March you will all have paid your dues or I can predict that you will receive a reminder before April.

I hope to see many of you in July and until then continue to share the magic of the lantern.



WANTED

Hello,
I am mainly looking for 4 X 3 ¼" slides of USA subjects for the most part, with labels and mainly real photos only. I don't buy any of statues, monuments, graphs/charts, and odd things like dental and/or studies that are more for research. On the Keystone slides we buy sets but have been looking for more of the odd series vs. the "tour of the world" 600 set. We buy in bulk as well as in smaller amounts. We also buy broken slides if there is only a crack or 2.
Pat in Ohio
Contact – pkstore2@aol.com

HELP WANTED

Hello, my name is John Woodland. I'm working on a book with the C. F. Martin Guitar Co. about the history of the Dreadnought guitar. Many of the early Dreadnoughts were used in vaudeville acts from 1917-1931. We need useable photos for the book and I was wondering if you could be of assistance. Any vaudeville groups in and around NY during this time who played guitar may have used a Dreadnought. The only groups I've found so far to have used them are the "Four Aristocrats" and Roy Smeck. Any help would be much appreciated.
Thanks,
John Woodland
groundcontrol@bitstream.net
612-824-8234

The Tale of the Tiger and the Tub

By David Evans

A while ago I put a set of Primus Junior Lecturer's Series No. 504, Tiger and Tub, on eBay. The slides tell the tale of two hunters who have an experience with a tiger, culminating in his tail emerging through a hole in a barrel and having a knot tied in it. I received an enquiry from the eventual American purchaser asking what the joke was with the last slide, which shows a lot of tiger cubs frolicking about, each with a small barrel tied to its tail. Thinking quickly, I told him it was a dig at the science of genetics, which fortunately did turn out to be the case. It made me wonder how the story came about, and finding that we actually own at least seven different versions of it, thought that it was time to find out.

Many British, and no doubt quite a few American, lanternists and slide collectors will have a copy of the Primus set, and possibly other versions too. The tale is based on a poem called The New Tale of a Tub; an Adventure in Verse by Francis W[illiam] N[aylor] Bayley, first published in London in 1841 with illustrations from designs by Lieutenant J S Cotton and lithographed by Aubry, and in America with similar illustrations, but lithographed by J J Butler, in 1842 (Fig 1). Bayley had been appointed to the editorship of the magazine 'Illustrated London News' in that year. A contemporary reviewer wrote of Bayley,

"His verse is flowing and easy; rhymes seem to be his natural language, and his stories are evidently dashed off rapidly by a masterhand",

but not everyone agreed. Describing the new book, the United States Democratic Review stated:

"It is no slight praise of this volume to say, that the witty humor of the illustrations goes far to redeem the total want of it in the poem which accompanies them – though the latter truth is evidently one of which its author has not the remotest suspicion of an idea."

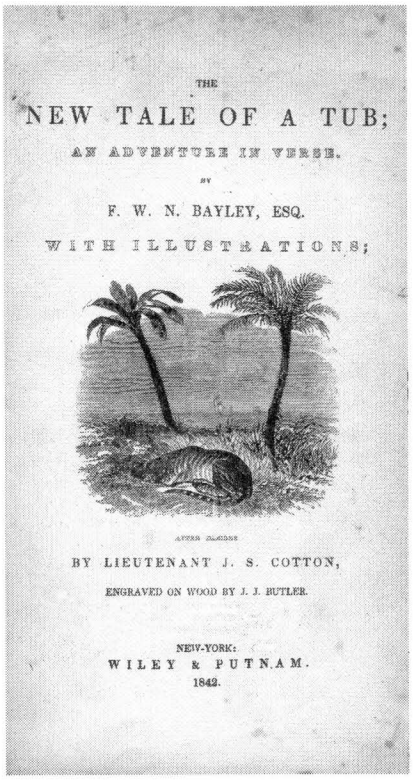

THE
NEW TALE OF A TUB;
AN ADVENTURE IN VERSE.
BY
F. W. N. BAYLEY, ESQ.
WITH ILLUSTRATIONS;
BY LIEUTENANT J. S. COTTON,
ENGRAVED ON WOOD BY J. J. BUTLER.
NEW-YORK:
WILEY & PUTNAM.
1842.

Fig 1. Frontispiece of the first American edition, 1842, with illustrations after JS Cotton by JJ Butler.

In the original, the two gentlemen were picnickers from Bengal (Fig 2), whereas in the slide set they appear to be British hunters carrying rifles.

"The Tiger has leapt up, heart and soul,
It's clear he means to go the whole
Hog, in his hungry efforts to seize
The two defianceful Bengalese!
But the Tub! The Tub!
Ay, there's the rub!
At present he's balanced atop of the Tub,
His fore legs inside,
And the rest of his hide
Not weighing so much as his head and his legs,
And having no hand in
A pure understandin'
Of the just equilibrium of casks and of kegs,
Not bred up in attics,
Nor taught mathematics,
To work out the problems of Euclid with pegs!
He has plunged with the impetus wild of a lover,
And the Tub has loomed large, balanced, paused and turned over."

BENGAL BASE—AN APPROACH TO DISTURBANCE.

Fig 2. The Bengalese, from the Routledge version, circa 1870.

One sees what the reviewer meant!

Nevertheless, the story was well received by the public and went into many editions and forms. It probably sold most copies as part of "Routledge's Shilling Toy Books" series, published in London around 1870 and later. It was number 24 in a series of at least 67 which included many still-popular children's stories, many available in lantern slide form, such as Puss in Boots, Tom Thumb, Jack and the Beanstalk etc. (Fig 3). In an American version published by the Humoristic Publishing Co of Kansas City, MO, the tiger has metamorphosed

Fig 3. The GeorgeRoutledge'Shilling Toy Book' of circa 1870.

into an African lion and the Bengalese into two sailors! The Tub was to be filled with fresh water by the sailors.

But if this is the New Tale of a Tub, what was the 'Old' Tale of a Tub? We have to go back to 1704 for that, when Jonathan Swift, author of Gulliver's Travels, published a tract called A Tale of a Tub (Fig 6). This had nothing to do with tigers and hunters though. The story was highly charged with political and ecclesiastical intrigue and, as was common with late 17th century authors, is extremely lengthy and verbose!

A Tale of a Tub is divided between various forms of digression and sections of a "tale." The "tale," or narrative, is an allegory that concerns the adventures of three brothers, Peter, Martin, and Jack, as they attempt to make their way

continued page 8

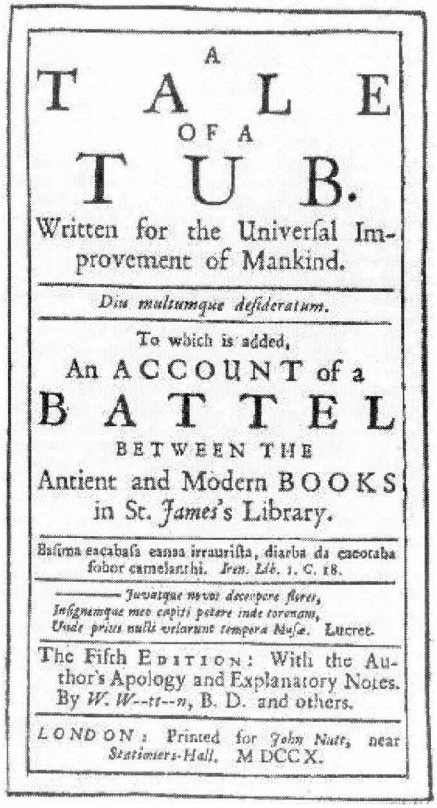
Tale of the Tiger and Tub continued

Fig 4. An unsigned American format set of 6 slides obviously based on the Cotton/Butler illustrations.

in the world. Each of the brothers represents one of the primary branches of Christianity in the west. This part of the book is a pun on "tub," which Alexander Pope says was a common term for a pulpit, and a reference to Swift's own position as a clergyman. Peter stands in for the Roman Catholic Church. Jack (whom Swift connects to "Jack of Leyden") represents the various dissenting Protestant churches whose modern descendants would include the Baptists, Presbyterians, Quakers, Mennonites, and the assorted Charismatic churches. The third brother, middle born and middle standing, is Martin, who Swift uses to

Fig 5. The original from the 1842 book.

represent the Church of England. The brothers have inherited three wonderfully satisfactory coats (representing religious practice) from their late father (representing God), and they have his will (representing the Bible) to guide them. Although the will says that the brothers are forbidden from making any changes to their coats, they do nearly nothing but alter their coats from the start. Inasmuch as the will represents the Bible and the coat represents the practice of Christianity, the allegory of the narrative is supposed to be an apology for the British church's refusal to alter its practice in accordance with Puritan demands and its continued resistance to alliance with the Roman church. The Church of England, it should be remembered, was inaugurated by King Henry VIII when the established (Roman) church refused to allow him to divorce and re-marry.



A
TALE
OF A
TUB.
Written for the Universal Improvement of Mankind.

Diu multumque deſideratum.

To which is added,
An ACCOUNT of a
BATTEL
BETWEEN THE
Antient and Modern BOOKS
in St. *James's* Library.

Baſima eacabaſa eama irrauriſta, diarba da eacoraba ſobor camelanthi. *Iren. Lib.* 1. C. 18.

Jamque novos decerpere flores,
Inſignemque meo capiti petere inde coronam,
Unde prius nulli velarunt tempora Muſæ. Lucret.

The Fifth EDITION: With the Author's Apology and Explanatory Notes. By *W. W--tt--n*, B. D. and others.

LONDON: Printed for *John Nutt*, near *Stationers-Hall*. M DCC X.

Fig 6. The frontispiece of the 1710 edition of Swift's work.

From its opening (once past the prologue, which comprises the first three sections), the book is constructed like a layer cake, with Digression and Tale alternating. However, the digressions overwhelm the narrative, both in terms of the forcefulness and imaginativeness of writing and in terms of volume. *A Tale of a Tub* is an enormous parody with a number of smaller parodies within it. The digressions are each tests of the reader; each tests whether or not the reader is intelligent and sceptical enough to detect nonsense. Some, such as the discussion of ears or of wisdom being like a nut, a cream sherry, a cackling hen, etc., are outlandish and require a militantly aware and thoughtful reader. Each is a trick, and together they train the reader to sniff out bunk and to reject the unacceptable. The traditional roles of the churches are shown to be inconsistent and corrupt, and the "true" and most authentic teaching is that of the original Puritans. The views of 'traditionalists' as well as 'modernists' (the battle between the Books) are both considered suspicious by Swift's narrator, who appears as a fence-sitter.

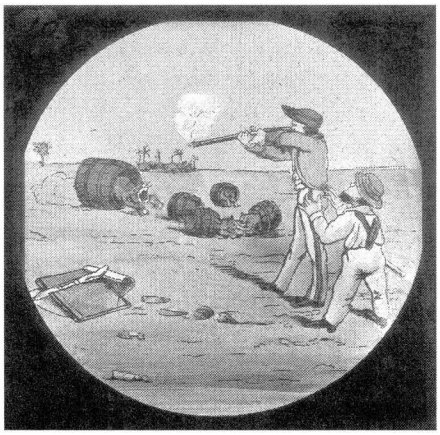


Fig 7. British hand-drawn and coloured post-Darwinian period, circa 1870.

So where does the New Tale of a Tub come in? Francis Bayley's poem is a parody of Swift's parody. Both Tales examine the follies of human nature. Swift's original debunks the Church. The Bayley version debunks the Ruling Classes. In the New version, the three brothers have become two gentlemen of a somewhat greedy nature from Bengal. The tub, instead of being a parody of the pulpit, is a container of food. The traditional view of the tiger as the King of the Jungle is turned on its head as he is made to look foolish by mankind's avarice and cunning. (It was common practice in the mid to late 19th century for British Army of-

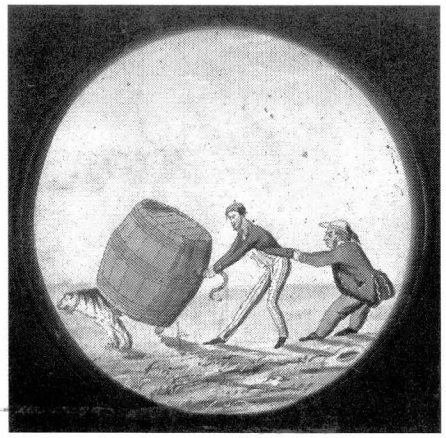


Fig 8. British hand painted 7-slide wood- mounted version, probably circa 1850.

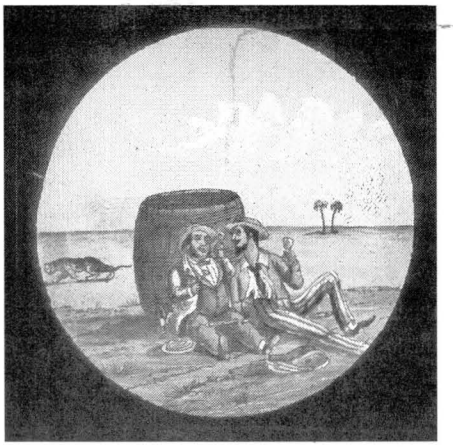


Fig 9. Another British hand painted 7-slide wood-mounted set, but a little later. Circa 1860.

ficers and other gentlemen to travel to India to hunt Royal Bengal tigers. One such, Palmer by name, killed over 1000 of them between 1832 and 1862. It was conventional, however, for the tiger hunts to be conducted from the backs of elephants and not, as the last slide of later versions of Tiger and Tub shows the hunters, on foot.)

Early versions of Tiger and Tub end with Mr Long and Mr Short looking on at the tiger with his tail in a knot and admiring their handiwork. The version most of us have, though, has a further slide – the one showing all the little tigers with tubs on their tales and the two hunters aiming rifles at the tigers. So where did Slide 8 come from? It is an allusion to Darwin's theories on Evolution. Charles Darwin published his theories in his book 'The Origin of Species' in 1859, some seventeen years after Bayley's poem appeared. It caused a huge furor in the established Churches and the controversy raged for decades. In fact, Pope John Paul II, only shortly before his recent demise, issued a statement partially agreeing with the theory, stating that it 'is possible' that the scientific evidence could have some foundation in fact. The first edition of the Origin, of which 1250 copies were printed, sold out on the day it was released, and the new theories were seized upon by a hungry public. It was re-printed several times, the last and 'final' edition being the 6th, published in 1929. Allowing for a few years to elapse, one might reasonably assume that versions of Tiger and Tub with the little tigers would have been produced after about 1870.

One wonders if the eighth slide of the Junior Lecturer's Series might have been banned from church halls of the late 19th and early 20th centuries, or was it regarded as a humorous dig at the completely preposterous theories of Darwin? This brings us rather neatly back to Jonathan Swift!

Fig 10. Later Post-Darwinian British hand- drawn and coloured example from circa 1890.

Postscript

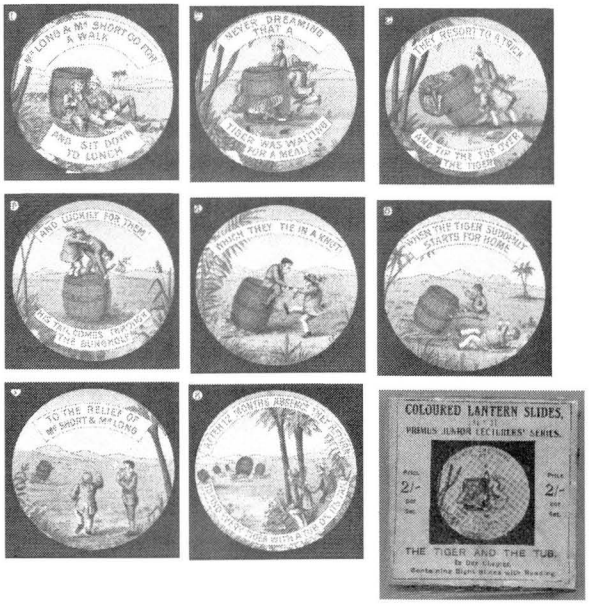
There is an even earlier Tale of a Tub. In 1633 the British playwright Ben Jonson, a contemporary of Shakespeare, wrote a comedy of the same name, commencing:

'No seate-affairs, nor any politick Club,
Pretend we in our Tale, here, of a Tub:
But acts of Clowns and Constables, today
Stuff out the Scenes of our ridiculous Play,
A Cooper's wit, or some such busie Spark,
Illumining the high Constable, and his Clerk,
And all the Neighbour-hood, from old Records,
Of antick Proverbs, drawn from Whitson-Lords,
And their Authorities, at Wakes and Ales,
With Country precedents, and old Wives Tales;
We bring you now, to shew what different things
The Cotes of Clowns, are from the Courts of Kings.

Jonson's last completed play revolves around the attempts of a series of suitors to win the hand of the High Constable's pretty but foolish daughter; one character is a satiric depiction of architect and stage set designer Inigo Jones (1573 – 1652).

As far as one can see, there is no connection between this and either of the other Tales.

All illustrations are from the author's collection except Fig 6, which was downloaded from the Internet. See Footnote 3.



NOTES:

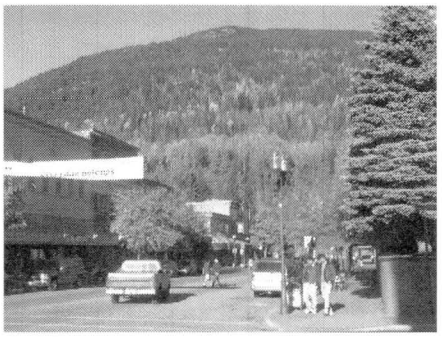
1. The United States Democratic Review, Volume 10, Issue 44, February 1842.
2. Vide The Magic Lantern Society of GB 'The Ten Year Book', 1986.
3. The above is quoted from http://www.answers.com/topic/a-tale-of-a-tub, which contains a much fuller description and analysis of the book.
4. It is commonly alleged that the Royal Bengal Tiger acquired the 'Royal' epithet when the Prince of Wales (later King Edward VII) disembarked from the ship HMS Serapes at Prinsep Ghat on the river Hooghli in December 1875. He was duly welcomed by the then Viceroy of India, Lord Northbrook. A grand hunting expedition was arranged, and in January 1876 the Prince successfully killed a tiger, and they have been known as Royal ever since. This would appear to be apocryphal, as Bayley' s poem of 1842 refers to the tiger as 'a Royal Bengal'.

Roll Up! Roll Up! For Revelstoke Railway Days!

At the Recent AGM of the British Magic Lantern Society, Mervyn Heard was elected Chairman, as the long-standing previous chairman, Tony Dugdale, retired. Mervyn is already in touch with Sharon Koch in an effort to promote closer ties between the societies. This can only benefit us both, and is something Sharon worked very hard for at the last British Convention in April 2005.

The City of Revelstoke (in British Columbia) is delighted to announce that it has been fortunate enough to persuade Mervyn to come over from the UK to give some special magic lantern shows as part of the Railway Days Celebration at the end of August. Revelstoke is a delightful town nestled in the Selkirk Mountains. It is a railway town and owes its existence to the Canadian Pacific Railway (and logging). The Golden Spike, which celebrates the linking of the CPR from the Atlantic to the Pacific, was driven in a few miles outside the town. Railway Days (this year August 18th to 27th) celebrates the railway connections as well as involving the whole community in fun events, including live theatre, special exhibitions and programs at all Revelstoke's museums and art gallery, musical events and performances, craft displays including a special quilting event. The Model Railway Society is organizing a special show and swap meet. Speeders (the little personal railcars used by railway staff to get around the railway system quickly) will be in evidence on a special piece of track – you have probably seen these little cars in early movie films! Heritage walks, cemetery tours and loads of other activities, many for children, will all be happening. The Revelstoke Nickelodeon (owned by Leslie and David Evans) will be showing railway-related vintage films, including the Titfield Thunderbolt and The General, starring Buster Keaton, and earlier black and white films of historic railway interest.

In addition to all these attractions for magic lanternists, there is a meeting of the North West Corner on 27th August at the Nickelodeon and at the home of David, Lesley & Michael Evans. The promise to show some of their special dissolving views on their tri-unial lantern as well as other items from their collection.



There are many hotels and motels in Revelstoke and the Evan's have negotiated special rates for Society members who book early. Please contact Lesley at 250-837-2327 for details or email dwinwoodevans@aol.com. The longer you stay the better the deal they can get you. Revelstoke is situated on Highway 1 – the Trans-Canada Highway – mid-way between Vancouver and Calgary. The nearest airport is Kelowna, a two-hour drive away. You can fly to Kelowna from Seattle, Vancouver, or Calgary, or direct from Toronto. Rental cars are available at the airport.

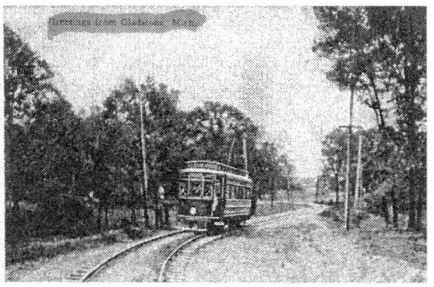
So if you are planning a summer break, come on up to Canada and support the Canadian part of the Magic Lantern Society of America and Canada – meet up with fellow collectors, enjoy the wonderful Professor Heard's presentation shows, wonder at the magic of the dissolving views – and above all have fun in a great little city during a celebration time. There really will be something for everybody! If still not convinced, check on Mervyn's web site http://www.heard.supanet.com/ and the City of Revelstoke site http://www.revelstokecc.bc.ca/ and book your place in the mountains this summer!

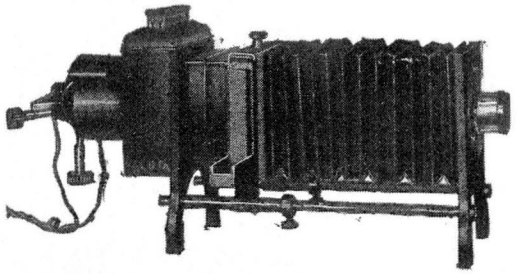
Similar Views

by Bob Bishop, The Old Projectionist

Old friends never seem to be too far away. Thumbing through a 1962 *American Heritage*, there suddenly appeared three identical postcards. But each card attributed the scene to separate towns in the Midwest. The towns were Gladstone, Michigan; Geneva, Illinois; and La Porte, Indiana. Each town apparently had been sold a bill of goods by some itinerate photographer. Interesting. All the views were of the same trolley, the same countryside, the same track. But what was interesting to me was that the cards were from the collection of John Ripley, our past member. But then Ripley was always full of surprises. Heck, I did not even know he had a post card collection.

But in a manner I was not too surprised at the similar post cards. Now here in the northwest some of our society members may have seen a postcard view of a huge cedar stump with several couples dancing upon it. Now I have seen the same view attributed to Bellingham, Sedro Woolley, Centralia, and other towns in the northwest. Same stump, same people, same situation as the trolley. One photographer copying another. Has it happened with magic lantern slides?





Bausch & Lomb Balopticon

EVERY DOG HAS HIS DAY

submitted by Lindsay Lambert

(Uncle John's Bathroom Reader plunges into great lives – San Diego, Ca.: The Bathroom Readers Hysterical Society, 2003)

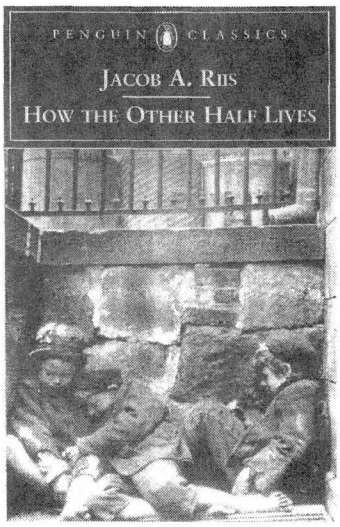
How two moments in one night-one beautiful, one terrible-changed a homeless immigrant into the man Teddy Roosevelt called "the most useful citizen of New York.

Jacob Riis sat by the river and thought seriously about killing himself. After all, he thought, on one would notice and no one would care. Then, as if he'd been sent right out of central casting, a little dog who'd been following Riis around that day crept into his lap and licked his face. Said Riis: "The love of the little beast thawed the icicles in my heart." The dog's affection lifted his spirits enough so that he was able to go on.

He'd come to America in 1870 from Denmark at the age of 21. He arrived penniless and stayed that way, just one of thousands of Americans. The country was in the middle of a depression; thousands were out of work and homeless. He managed to find a few odd jobs from time to time, but that was all. He lived on the street, except during winter when he availed himself of what was called a police lodging house. The lodging houses were dirty and crowded, and people had to sleep on the bare floor, on newspapers or a plank of wood. But at least they had a roof over their heads. Months of hunger and homelessness had brought Riis to the river.

Later that night, Riis tried to sneak the little dog into the lodging house under his coat, but the desk sergeant saw it and made him put it outside. As he slept, Riis was robbed of a small gold locket that he'd saved and treasured as a memento from home. When he realized it was gone, he complained to the desk sergeant. The sergeant got angry, accused Riis of being a liar, and ordered one of his officers to throw him out into the street.

It gets worse. The little dog, of course, was waiting outside. When he saw Riis being pushed out the door, he bit the cop on the leg. The cop let go of Riis, grabbed the dog who had just saved Riis life – and smashed his head against the steps. In that moment, all of Riis's



despair was transformed into anger. He vowed that somehow he would find a way to avenge the death of that little dog.

And find it he did. He heard about a writing job at a news agency, was hired, and by 1877, his reputation was so formidable that the New York Tribune and the Associated Press hired him as a police reporter. His beat was police headquarters on Mulberry Street, one of the worst slums in the city. Knowing that pictures could tell his story better than any words, he took up photography. He used a flashlight to light his shots until the invention of flash powder, which enabled him to photograph the interiors of tenements and the streets and back alleys of the slums at night.

He came out of those tenements and alleys with heartrending photos like Blind Beggar and Home of Italian Ragpicker – photos that would change forever the way American society viewed the immigrants who were arriving in boatloads every day.

In 1888, Riis was hired as a photojournalist by the New York Evening Sun. His work there – and his first book, How the Other Half Lives, Studies Among the Tenements of New York – was the groundbreaking expose of society's indifference to the plight of the immigrant poor, the oppressed, the exploited, and the downtrodden. He blamed much of the misery and crime in the slums on the greed of landlords and building speculators. He called it "premeditated murder as large-scale economic speculation." His reporting inspired shock and horror among New York's rich and middle classes.

It also captured the interest of the New York Police Commissioner, Theodore Roosevelt, who would later become governor and then the 26th president of the U. S. Riis took Roosevelt with him on some of his forays into the dark corners of the city. When Roosevelt was elected governor of New York, he closed the lodging houses and made sure that Riis's concerns became official business.

Riis traveled all over America conducting "magic lantern" shows, where he projected his photos onto a large screen. A reporter wrote: "His viewers moaned, shuddered, fainted and even talked to the photographs he projected, reacting to the slides not as images, but as a reality that transported the New York slum world directly into the lecture hall."

He usually concluded his lectures with the declaration, "My dog did not die unavenged!"

Riis wrote several other books, including *Children of the Poor* (1892), *Out of Mulberry Street* (1898), *The Battle with the Slum* (1902), *Children of the Tenement* (1903), and his autobiography, *The Making of an American* (1901).

Jacob Riis has been credited with precipitating many of the reforms that improved the living conditions of the poor during what is know known as the Progressive Era. Health and sanitation laws were passed and enforced. Landlords were forced to make repairs and improvements. Laws were passed requiring modern improvements to new residential construction. The Mulberry Bend slums were eventually razed, largely due to his efforts. He also started the Tenement House Commission and the Jacob A. Riis Settlement House. By the time he died in Barrie, Massachusetts, on May 26, 1914, he was known as the "Emancipator of the Slums."

Riis's work has proven to be an invaluable resource to historians and social scientists ever since, but many of his photographs would be lost today if it weren't for a photographer and historian named Alexander Allard. In 1946 he searched for and found Riis's original glass plate negatives in the attic of the Riis family home before it was torn down. They are now part of the collection of the Museum of the City of New York.

On Photographic Slides

by Tom Rall

The basement family rooms where my friends and I host occasional friendly Friday night poker games certainly don't qualify as any of Washington's back rooms where political deals are cut.

Yet, since politics is the primary business of the city, we find ourselves not too far removed from the process. Friends and family are now or have been players.

However, Hugh Taft-Morales, a thoughtful poker player, has perhaps recently been as much interested in lantern slides as politics. The interest was germinated during table conversation and grew into an educational project funded by the private Edmund Burke School in Washington where Hugh teaches high school history classes.

The idea for the project came from the only public lantern show I've given. It was a show (the topic was the Industrial Revolution in America, a frequent subject of this column) I developed for one of my son's middle school classes a few years ago. Hugh asked me to repeat it for a couple of his classes; the hundred-dollar honorarium making me a professional magic lanternist!

The show went well, spiced up by a partial set of Scott and Van Altens song slides for Irving Berlin's *Ragtime Soldier Man*, which the school music teacher accompanied. And Hugh began to talk about writing a proposal to have some of his students work with my slide collection.

By March 2004 he completed "Combustion Engine Grant Proposal: The Magic Lantern Show" describing the project for potential Burke School funding. The project would offer selected student "the opportunity to be curators, historians, and artists, while producing a lasting educational resource for School: a DVD" from which shows lantern slide images could be crafted to be presented to the school community in May 2006.

The proposal was accepted with a modest budget that included a $1,600 stipend for my participation and also a small honorarium for society member David Francis, recently retired executive director of the Film Division of the Library of Congress, to serve as a curatorial consultant.

The project launched during the summer of 2004 when Hugh and four Burke students began paying a series of visits to my Arlington house to look at my collection and to The Flea Market at Eastern Market on Capitol Hill to look at my slide inventory.

The students viewed many of the estimated 3,000 slides at each location and chose nearly 450,which they eventually took to the school to clean and scan for the DVD.

"The scanning (aided by a transparency scanner) was the easy part," Hugh reflected recently. "But it was time consuming; depending upon the resolution it sometimes took as much as five minutes a slide.

"Problems arose with projection," he continued. "There are big differences in image quality depending upon where you're looking at it – on the computer screen or on 4' X 4' to 12' X 12' screens. It seems that every projecting alternative has a different way of projecting color.

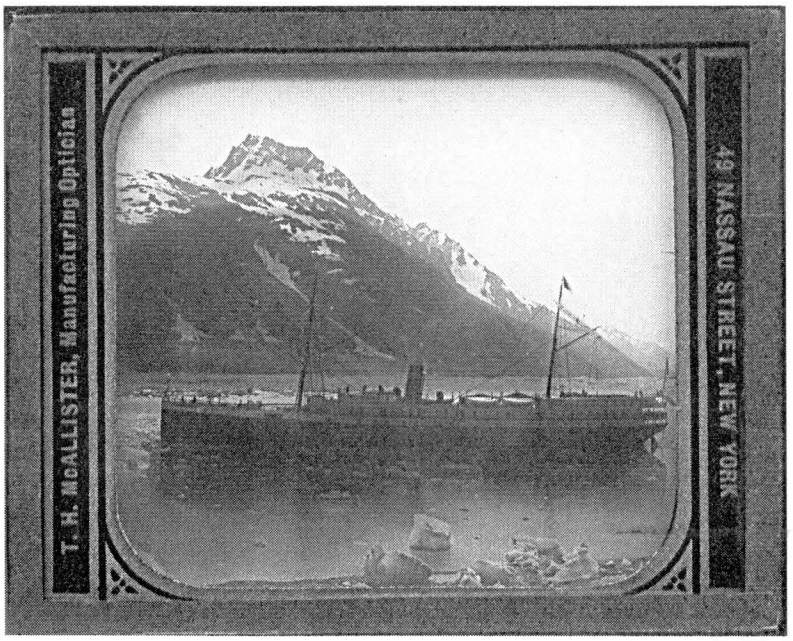
"Of course it is hard to determine a true color," he mused. "We don't really know the difference between gas and electric illuminated colors."

Despite the problems Hugh said both he and the students have shared "a sense of discovery and a respect for primary sources" in working with vintage photographic lantern slides. "The quality of the pictures and the ability to zoom in (either through projection or computer program) can make you feel you know the people," he continued.

"I love the medium," he said.

Three of the original students in the project have now graduated and begun college, but Zach Diamond, now a senior, and Hugh are working with two history classes, hoping to produce two shows in May. One would focus on women in society and the other on urbanization, industry, and labor.

In the meantime, I now have my slides back and a DVD with the final images selected for the project. And I have a sense that poker, politics, and photographic lantern slides make excellent mates in the Nation's Capitol.



MIND THE GAP

by Dick Moore

The generation gap that is. Besides death and taxes, generation gaps are one of the constants of life. All of us who are used to explaining magic lanterns, their use and history, are certainly aware of this gap and have used such phrases as "before cinema," or with the younger crowd we have to add in "before TV and then before movies" and so on. But we may not realize the extent and size of the G – A – P.

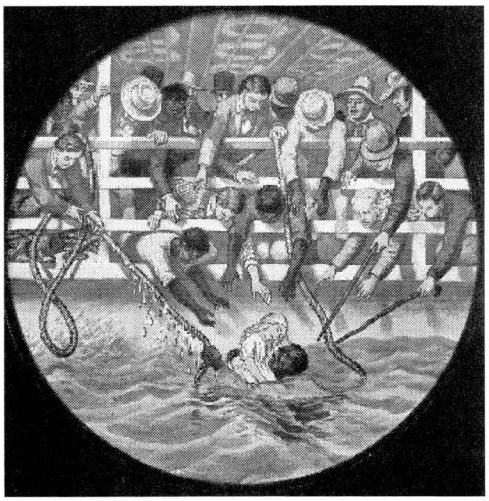
Just how big this Gap is was clearly and quickly brought to Sara's and my attention this past year. We were just about ready to start one of our Christmas Holiday shows at the Mount Washington Hotel in the White Mountains of New Hampshire when a little girl, probably 8 or 9 years in age, approached the lantern (a biunial). She then proceeded to walk all around it, looking closer and closer as she circled it. Finally she stopped, turned to Sara and asked, "Where does the tape go in?"

Each spring we also return to the Mount Washington Hotel and put on an Easter Holiday show primarily for children featuring Alice in Wonderland. Prior to starting the show I was talking about the history of the lantern, and was showing the various typed of slides and there were lots of good questions (meaning easy for an adult to answer) from several of the children in the audience.

I had just finished using the analogy that the magic lantern show would be similar to the story hours they were used to at school or at their libraries, with the primary difference being that instead of reading from a book and holding it up for all to see the pictures, that I was going to project the picture onto the screen and tell the story in that manner. (We have found this lead in works well, for it sets context for the show which they can easily relate to.)

A hand went up from a girl in the audience and she asked, "Who would tell the story." And I quickly answered, "I would." She looked a little quizzical and not to happy with my answer, raised her had again asking "Doesn't each slide talk for itself?" referring of course (as I quickly jumped the GAP) to all the electronic instruction toys where you put in or touch a picture and the electronic voice says "cow" and moo's several times (or in my case says "pig" and oinks.)

She seemed somewhat dismayed when I said, "The slides don't work that way and I will do the talking for all of them." I started the show with a new found fear and trepidation that somehow I wouldn't live up to her generation's electronic standards. Nevertheless, she and the others stayed and seemed to thoroughly enjoy Alice, the Rabbit, the Queen of Hearts, and my non-electronic pre-programmed presentation of the story.



Uncle Tom rescues Eva in one of the many dramatic scenes in *Uncle Tom's Cabin*.

Digital Uncle Tom's Cabin

A great classic of American literature in now available in an on-line Magic-Lantern Show! The show was developed as a joint project between Terry Borten's American Magic Lantern Theater and the University of Virginia's Institute for Advanced Technology and the Humanities, and was funded by a grant from the National Endowment for the Humanities. The on-line segment is about 20 minutes long, and uses Flash technology to try to replicate what audiences might have seen on screen. **Check it out** and let us know what you think!

Northwest Corner Meeting, January 2006

by Sue Hall

The meeting was held at the home of Sharon and Mike Koch and in addition to the hosts, was attended by Mike Lawlor, Larry Cederblom, Ron and Dorothy Easterday, Alice Koch, Ralph and Judie Shape, Shell Izen, John and Betty Potter, and Sue and Bob Hall.

Regrets – Ellen and Marlin Blizinsky.

Ralph Shape attended Homer Peabody's memorial service in San Diego. It was held at the Junior Tennis Center, a club for low-income kids. Much of the finances to fund it had been raised by Homer. His wife, Betty, is doing well and we may look forward to seeing her at the Seattle convention.

Lindsay Lambert has submitted a small booklet for possible reprint in the future. Sue Hall read correspondence from Bob Bishop.

The next Northwest Corner meetings are May 22nd, at the Hall's in Gig Harbor, and August 27th at the Evans in Revelstoke, B. C., Canada. All are invited to attend.

Convention planning reports were given. Ralph Shape is still looking for one or two program presenters. Mike Lawlor is going to present his Trip Across Canada show which will eventually become a book.

Lots of other exciting things are planned. Big surprises for attendees! At this point Sharon lost total control of the meeting. Blah, blah, blah; Yak, yak, yak. Control re-established and the meeting resumed.

Reports ended with a warning being given to avoid the Hall's in Seattle since they would be seeking out people to contribute convention reviews and reports for the next issue of the Gazette.

No "Show and Tell" was held because the majority of the group converged in the basement for more pressing business: The play-off game for the Seattle Seahawks bid for a Super Bowl berth. Won it! Unfortunately they didn't win the Super Bowl. The referees did!

for a replacement of the group photo from the San Antonio Convention for Steve. *Ed note: Please see the letter that follows.*

Following an update on the 2006 Seattle convention planning, which is going well, everyone retired for a delicious luncheon with lots of deserts.

Larry gave a Halloween slide show with lots of spooks and other scary things that go bump in the night. Ralph presented a beautiful series on the history of early aviation travel via balloons. John Potter shared slides of Asia and around the world. Shel Izen had slides of the 1906 San Francisco earthquake, the Pan-American Exhibition, and others, including "Woodbury Process" slides. Bob Doran brought an interesting lantern for everyone to examine.

The highlight ending the day was artist Michael Lawlor sharing his prints for a book he is planning to publish. The images are large format prints of high resolution lantern slide scans. The slide set is of a 1904 trip across Canada, for which he has the original slides and reading. The images were striking and are beautiful each in their own right. We are sure many members will want to purchase Michaels's book when it is finished.

Northwest Corner Minutes, October 2005

by Ron Easterday

Last October the Northwest Corner gathered at the home of Larry and Sharon Cederblom. From the curb to the front door, we were greeted with ghost and goblins, with more scary creatures inside, ready for Halloween.

The usual suspects were joined by Lindsey Lambert and Michael Lawlor, both making the trip down from Canada.

Everyone recalled the wonderful meeting in August at the Shinners in Vancouver, WA., and the great slides shown, especially the Chinese series, shown by Marlin Blizinsky.

Ralph Shape shared a thank you note from Joan Waddington for Damer's obituary that was published in the March 2005 Gazette. An article from the Wall Street Journal regarding the sale of the collection from Jack Naylor was passed around. Sharon Koch read correspondence from member Steve Barns, who suffered great losses due to Hurricane Katrina. Sharon is arranging

Post Katrina Experience

Email from member Steve Barnes

Hi all:

I understand from several people that I sounded a bit stressed out in my last email. I don't understand that, just because I couldn't think straight, was yelling at customers and couldn't string words into a proper sentence? Well I wasn't sure I was going to make another week at work due to the stress. So I took Thursday and Friday off work to go to a Clock Seminar in Houston for 4 days. I told work I didn't care what they said, I was going and did. I REALLY DID need it. It was great to get away from work, my house problems, and New Orleans area for 4 days. I had a great time in Houston as they always do whatever they put on well and are so friendly. They had good lectures, a nice B-B-Q and some great house Clock Collection tours set up for us. After I got to the 1st event Thursday night, I realized I actually had a smile on my face, for what seemed like weeks. I came back in a MUCH BETTER mood and after a week back at work, I still have my smile. I guess I will make at least several more weeks. This week at work was better for the first time in 2 months. I only had about 25% of the people YELLING at me instead of about 80%. I am sure that helped me remember how to smile all week. I meet with my Homeowners adjuster today, and he thinks my damage may be under my $2,200 Hurricane deductible. He said the company will want to repair my roof, not replace it. I will need to fight with them as I have an OLD Lifetime style concrete (asbestos) roof. They have not made the tiles for 20+ years and as I explained to the adjuster, there are NO more in salvage yards after the bad hail storm about 4 years ago, They ALL got used up then and the salvage yards do not want to stock them anymore as so few people have this type of roof now. On top of that I have a very unusual size that the adjuster said he had not seen before. So I get to fight with the insurance company. As an insurance agent I do this for clients once in a while, so I know how to do it. What fun. Then I went back to shoveling up sheet rock from the floor, which I broke out to start drying the insides of the walls. I had been tripping over it for 2 weeks I just kept doing other things. Art Turner was coming over after lunch to help move some furniture, so I NEEDED to clean it up first. He helped me move several display cabinets into my shed. Then we threw out several desks/chests, after breaking open drawers to see if anything salvageable was in them. I started packing some breakables while Art went through all the books that got wet. Most of my better reference books were ruined, but Art did find about 12 – 15 that might be savable. I got him to box up the rest of my antique ammo collection, which was above the water line. I was surprised to see how much shooter ammo I had on the back of the shelves in the gun safe. The firearms were some of the first things I got out so I could leave the safe open. If looters came in they would see it was empty of firearms. So far no looters, but I did have 2 screens knocked out, in the last day or two, but they did not come in. Hopefully they saw the mess and won't bother coming back. I felt like I had made some progress on my house for the first time in about 3 weeks when Art left. I continue moving things off the tops of furniture into the shed, to get more ready for when Paul con come down and help move as much furniture as we can get out in a day to his place. He has left me his pickup and an open LOW side trailer to use. Then I remembered I had been trying for about 6 weeks to dig my way back to a desk with my private label (jewelers marked) dials and movements, which I had gotten to about 4 weeks ago, but couldn't get at because it was below the water line. I figured the top was not attached, but loose, so I had to move a BUNCH of stuff off the 2 drawer file cabinet and then move that. I got the top off and I had rearranged things in it. Some of my better stuff I had was in the top drawer, which was above the water line, so they are fine. Then I had to take a hammer to beat the back of that drawer to get it out of the desk to get into the drawer that had my private label stuff. Not that expensive, mostly pieces and parts, but you don't see many of them. I really like them and have been collecting them for about 15 years. When I first got it open I could see the dials on top were OK and took them out. The next layer had gotten water, but as they were dials, the water does not do much. I then peeled the display box off the movements, which I expected to be a pile of rust. Can't explain it, but that display box must have sealed itself, as it had no water, when the one on top of it did. So the things that can NOT take water, but were lower did OK too. My watch paper collection was in the back of that drawer. I was surprised to find some did not get water in the small zip locks they were in, but most got wet. It looks like most of them would be savable. I took them back to my new temporary home on the west bank. Jack Blumenthal and I had several talks about how long I had been at his house. He is not sure if he is dealing well with the whole post-Katrina thing, so we decided to reduce what stress we could on him I would move out. Fortunately a friend whose job moved her to Texas for several more months, finally got her Blue Roof. This is a FEMA paid for temporary repair of a big blue tarp nailed on a damaged roof. This made her home livable again, so she said it would be good to have a house sitter while she was out of town. When I got back here I started trying to separate my watch papers. Some were stained and some torn and some faded, but it looks like I saved at least 98% of them. These are important historical items, besides me loving the little pieces of paper, so this has been a GOOD day. After more than 2 months of Problems, it is really good to have just this 1 GOOD day.

Hope all is well with all of you out there. Thanks for the notes you send occasionally. It does help keep up the spirits.

Steve Barnes
Refugee from New Orleans

Magic Lantern Society Financial Report

January 15, 2005 –January 15, 2006

Balance January 15, 2005		**$6,863.37**
Income		
Dues	$3,607.83	
Interest	5.52	
Total Income	**$3,613.35**	**$10,476.72**
Expenses		
Convention 2005	$1,509.14	
Convention 2006		
Advance for Hotel	$2,000.00	
Invitations	71.80	
Registration Forms	48.97	
		$3,629.91
Special Printing		
New Flyer	$684.04	
Booklet How to Make Slides	1,051.78	
Booklet How to make Money	540.74	
Ballots	10.00	
Sub Total – Special Printing	$2,286.56	
Web Site	$50.00	
Membership Booklet		
Printing	$174.96	
Postage	90.00	
Sub Total – Membership Booklet	$264.96	
Gazette		
Printing	$889.17	
Special Photo	20.00	
Postage	243.50	
Word Processing	369.90	
Sub Total – Gazette	$1,522.57	
Total Expenses		**$7,754.00**
Balance Jan15, 2006		**$2,722.72**